



ERB-dom

CORRESPONDENCE

by THE READERS

Sept. 26, 1967

St. Louis, Mo.

I admire the work you did on the two Silent Screen issues. I felt, however, I had had enough on the subject after *THE BIG SWINGERS* and *"A Pictorial History of the Tarsan Movies"*. Of course, your material was much more detailed and complete. This is the aspect of ERB I find the least interesting — the Tarsan movies. After all, they were all someone else — not ERB's work.

— Bob O'Malley

Editor's Note: Reaction to the "ERB and the Silent Screen" article was the most diversified ever seen. Some loved it, others were apathetic, others totally uninterested. One guy wondered why there were no color covers, another thought the #21 cover was "the best" on any issue of ERB-dom.

Nobody located a photo of Elmo Lincoln in a tuxedo that they would loan, but I'm on the trail of a newspaper serialization of *ADVENTURES OF TARZAN*. At this writing, I have not been able to review the 4 reel form *SON OF TARZAN* serial available for about \$52 from England. If I buy it, would some other fans rent it from me for \$5?

Finally, the following information was inadvertently left out of #21: James H. Pierce was born on Aug. 6, 1920 and now resides in Southern California. Frank Merrill was born on Mar. 21, 1892 and died on Feb. 13, 1966. The exact dates of P. Dempsey Tabler are unknown by me, can anyone else supply them?

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Front cover by Jeff Jones. Back cover by Al Williamson. Interior illustrations: p. 3, Neal MacDonald, p. 5, 7, Frank Brueckel, p. 8, Roy G. Krenkel, Jeff Jones, p. 9, 10, Jeff Jones, p. 11, Jim Cawthors.

ERB-dom Number 22, Nov., 1967

A non-profit amateur quarterly hobby magazine devoted to Edgar Rice Burroughs & related subjects. Sub: 4 issues \$2, Back issues \$1.10/ea, 12/1, 75¢ ea. Artwork, news & articles on Burroughs at welcomed. Second Class Postage Paid at Westminster, Colorado.

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EDITORIAL

The most recent Sunday newspaper story, *Tarsan and the Persian Lord*, was really magnificent. The story-line was its usual fast paced self, and the large panels on the 7th and 14th of September showed off the artist's attention to detail and action. The Syndicate is to be highly praised for making it a full page strip again, and we are anticipating the forthcoming John Carter of Mars strip with much excitement.

Indeed, it has been a fabulous year for Burroughs fans, what with the *Land That Time Forgot* in Cinemascope, and those two fabulous Tarsan movies, *Tarsan the Terrible* and *Tarsan at the Earth's Core*. We understand that the latter was such a big success, that Harry Heryhausen has been contracted to design some other weird creatures for the next film, which will also take place in Pellucidar. The camera crew has just returned from the Australian desert where they filmed the outdoor scenes for *The Warlord of Mars* which Leigh Brackett recently scripted. *Moon Maid* is next. ...

.... Yes, fellow ERB fans, I wish I could make such a report as that, but, alas, I cannot. And yet these things are possible... if only ERB, Inc. and Bob Hodas would really think about it.... work on it.... try....

—Camille S. Cazadesus, Jr.

ERB-dom Table-Talk

by Cez

This is our first color cover from Jeff Jones, and one of the few *Vanzel/Amtor* illustrations ever used in any ERB-dom. The two color Barroom covers will be on the next issue, out in a few weeks.

This is also our first article by the well known ERB researcher, Frank Brueckel. While some portions of his article, *AMTOR REMAPPED*, may be a bit complicated, given a little thought, it seems to make sense to me. But I'm no cartographer!

We're very pleased to present the "missing" illustrations for *I AM A BARBARIAN*, and point out they are reduced to the same size they would have been if they had been used in the book!

The Henry Hardy Heins' article is one that he wrote for us a few months before he had to resign from ERB-dom's staff.

BUILDING A BURROUGHS COLLECTION and getting together a *BURROUGHS BOOK CHECKLIST* has been an ambition of mine for several years. I can tell you that it was only after almost a dozen revisions and swearings that I arrived at the article and the checklist, and a determination to continue the idea in other issues of ERB-dom.

Thanks are due Stuart Teitler for informing me of Scoggins, and to others for bits and pieces and photos for House of Info.

Camille Cazadesus, Jr. — Editor & Publisher

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Antor Remapped

by

FRANK J.
BRUECKEL

EDGAR RICE BURROUGHS gave us a chart of the southern hemisphere of Antor -- known to earth-men as Venus -- which appears on the endpapers of each of the four completed books of the Venus series, and is referred to here as Fig. 1. In *The Reader's Guide to Rapsodia and Antor*, Dave Van Arman reminds us that we have only EDGAR RICE BURROUGHS' word that this map represents the southern hemisphere of the planet, and that for certain reasons Burroughs' assertion may be open to argument; nevertheless we take the statement as true for lack of opposing evidence.

We are presented with an interesting little problem through the fact that Fig. 1 depicts Antor as it is conceived by its inhabitants. Because the double layer

of dense cloud which enshrouds their world forbids them any knowledge of the vast outer universe, they think of their world not as a sphere spinning in space, but as a huge circular plate, slightly concave so that it is somewhat thicker in the center than around the edge, floating on a sea of fire.

The Antorians divide the surface of their disk-world into three major zones by means of two imaginary concentric circles drawn around its center. The inner or "Small" circle has a radius of about one-third that of the disk, and encloses the central circular zone known as Strobol, the "hot" or tropical region; thus it is apparently roughly equivalent to our Tropics of Cancer. Between the Small Circle and the outer or Great Circle, whose radius is about twice that of the Small Circle, or roughly $2/3$ that of the whole disk, lies an

angular area called Serbol or "warm region," corresponding approximately to our south temperate zone. The outer angular area, from the Great Circle to the supposed "edge" or "rim" of Astor, is called Serbol or "cold region," but "cold" only in a relative sense, since Astor in general is much warmer than the earth because it is far nearer the sun. The Great Circle therefore is evidently analogous to our Antarctic Circle, and the "rim" of Astor is presumably the south pole of Venus.

Van Arman points out in the Guide that Napier seems rather confused about the real significance of the Small Circle: sometimes he thinks of it as the boundary between the tropic and the "south temperate" zones of the planet (i. e., considers it the southern tropic of Venus), and on other occasions speaks as if it were the planet's equator, separating the northern hemisphere from the southern (LOGS ON VENUS, p. 136).

Napier's perplexity about what the Small Circle is really supposed to represent is quite pardonable. On our Earth the equator, the two tropics, the two polar circles, and the poles are defined and fixed by certain astronomical observations. On the cloud-wetted surface of Venus such observations are out of the question, so it is unlikely that the Small and the Great Circles have any particular astronomical meanings.^{*} Presumably, then, they are either arbitrary divisions between major climatic zones, or they are derived — purely for reasons of cartographic and navigational expediency — by some undescribed process of mathematical extrapolation from localized geodetic (I suppose I should say "aphoristic") surveys. It is indeed possible that the Small Circle of Astor is the equator of Venus. Van Arman objects that this would put Serbol, the "torrid zone," entirely in the northern hemisphere instead of equally divided between the northern and southern halves of the planet; but let us bear in mind that the distribution of land and water on Venus may be such that the northern hemisphere is generally warmer than the southern, so the hottest belt of the planet would lie north of the equator.

All the same, admitting this possibility, I share Van Arman's view that however, the Small Circle, lies south of the actual equator of Venus and can be regarded as practically equivalent, climatologically, to our Tropic of Capricorn. Napier too usually seems to lean toward this interpretation despite his manifest uncertainty on the matter.

This hypothesis implies that the equator lies somewhere inside the central circular area called Serbol — if it can be placed on the map at all. There appears to be a tacit assumption on the part of practically everyone that the equator of Venus is represented by the central point of the Astor map, and that the chart covers precisely the northern hemisphere of Venus, from equator (center) to pole (rim). But a number of considerations suggest that this may be a case of conclusion-jumping.

In a somewhat hurried search of the literature, I find no place where Napier states as a definite fact that the Cytherean[†] equator is denoted by a point at the center of the map of Astor, or that the boundary of the map is supposed to represent the actual south pole of the planet, though in several places (GUESSES ON VENUS: 66, 264; MESSAGE ON VENUS: 24, 187) he clearly

assumes this to be true. On pp. 59 — 95 of FIDELITY OF VENUS, Dennis tells Napier that no one has ventured very far into either Serbol or Serbol, so far as he knows, no American has ever actually reached either the equator or the south pole. Hence if these places are presumed to be on the map of Astor, it is only by virtue of mathematical extrapolation — just as our own geographers made maps and globes with the North and the South Poles marked on them, long before these points were reached by explorers. But in view of their distorted conception of their world and their utter ignorance of astronomy, it is extremely doubtful that the Americans entertain any ideas corresponding to "equator" and "pole". In their minds Astor has a "center", but this center is not necessarily what we would call the "equator"; and Astor has a "boundary" or "rim", but this need not be identical with what we call the "south pole". The concepts of "equator" and "pole" are foreign to the American mind; they are notions which we earth-men (including Gerard Napier) insist upon projecting into the picture simply because they are basic elements of our own astronomical and geographical thinking. Consequently we have no good reason whatever for presuming that Fig. 1 shows exactly the southern hemisphere of Venus. It is entirely possible that the blank central portion of Serbol includes part of the planet's northern hemisphere (in which case the equator would be a third, innermost circle around the center, as hypothesized by Dale Broadhurst, whose map of Astor I will mention again a bit later), or on the other hand it may be that the center of Serbol is not as far north as the equator of Venus — in which case Napier's hypothesis that the equator is not even a dot on the map (GUESSES ON VENUS, p. 66) cannot be called incorrect.

Similarly, it may be that the Americans' imagined "edge" of their world is not as far south as the planet's south pole; in this event the pole would be depicted as a circle lying around and outside of the map boundary. But again, perhaps the "astrographers" have pushed their survey-extrapolations too far, and placed the hypothetical limits of their disk-world in some non-existent region "beyond" the actual south pole.^{††} At this point I invite your attention to the details of the map near its circular border. We note first that coastlines in Serbol are drawn with dotted lines to indicate that they are uncertain; in other words, they represent conjectures, not definite knowledge, and may be extremely inaccurate at the map boundary. Second, we observe that the bounding circle of the map is touched in some places by land areas, and in some places by sea. Now if the conjectured coastlines are correct, then the boundary of the map cannot possibly be the south pole of Venus, because the true pole is actually a point, and therefore is located either on a land mass or in a sea — but not both on land and on water. Conversely, if we assume that the bounding circle is to be identified with the planet's south pole, then either none of the Astorian oceans touch it, or else there is a thin band of water completely encircling the map just inside the boundary, and the depicted coastlines are certainly erroneous.

Two distance scales are given with ED's map (a fact which seems to be largely ignored, early enough), one in Astorian units, one in miles. If we apply the latter scale to a radial line from center to boundary, we find that the distance from Center to Rim comes out to just 10,000 miles. Now, Venus has a diameter of about 7650 miles, so its circumference is a little over 24,000 miles, and the length of a quadrant, from equator to pole, is one-quarter of a circumference, or approximately 6000 miles. Therefore, if we presume the scale to be correct and take the boundary of the map

^{*} It is true that on cloud-covered Venus one might establish the equator and the poles by some purely mechanical experiment like the Foucault pendulum, but such an experiment is useless for defining the tropic and polar circles.

[†] Technically, the correct word is "Cytherean" (not "Venerian"), but because of the unpleasant suggestiveness of this term, in recent years the word "Cytherean" has come into increasing usage in scientific literature. It is derived from Cytherea, one of the many ancient names for the Goddess of Love.

^{††} More than once, Napier comments that Astorian navigation-charts leave much to be desired in the way of accuracy; evidently they are largely a matter of guesswork and calculations based on faulty premises.

this sheet of very strong and elastic rubber, so the suggested operation could be carried out in practice, then you would certainly end up with a cylindrical projection of Antor, but it wouldn't be a Mercator projection. What sort it would be depends upon the particular azimuthal projection on which ERI's map is "really" drawn. If you take the circular boundary of ERI's chart to represent the south pole, then your final rectangular map will show the pole as a horizontal straight line; but on the Mercator projection the poles lie infinitely far away to the top and the bottom of the map. All cylindrical projections magnify east-west distances increasingly as we approach a pole, but the Mercator and some others also impose an increasing stretch on north-south distances, which the Van Arman projection does not. The Van Arman cylindrical projection is more likely to be an "orthographic" or "stereographic" one, or — since Burroughs probably intended radial distance-units on his chart to be uniform from Center to Rim — most probably a "stereographic cylindrical" projection. Before undertaking to construct the Van Arman projection, let's glance at some other approaches.

Dale Broadhurst writes in ERI's: "For areas the size of a hemisphere of Venus, the polyconic projection is the easiest to draw of the least distorted methods of projection. I decided from the beginning not to add a northern hemisphere." He assumes that the equator can be shown as a circle of radius $\frac{1}{2}$ -inch around the Center of ERI's map, and that the Rim is the south pole, and then proceeds to describe the steps by which he converted the Burroughs map into the one which appears on pp. 14 and 15 of the Reader, showing the southern hemisphere of Venus divided into an "eastern" and a "western" half. (I take it that the map as published was drawn by Bruce Wood, but from the accompanying discussion I gather that Broadhurst constructed the original.) Actually it is not a "polyconic" or even a "simple conic" projection, for these terms refer to certain mathematical techniques of transferring a spherical surface to a plane; but Broadhurst's method has nothing to do with those techniques, and his map should simply be called "Broadhurst's projection". Let me emphasize that this does not imply that Dale's map is incorrect. It is just one of the infinite variety of ways in which the surface of Antor may legitimately be represented on a sheet of paper. Unfortunately Dale's description of the process by which his map was made is a bit obscure about the crucial feature of the whole business — the exact coordinate system he imposed on ERI's map, the system adopted for his final map, and the transformation-relationship between the two systems.

Perhaps because I never found the Venus books quite as engaging as the Mars, Uranus, and Pellucidar series, I had never paid much attention to the Antor map until I read Van Arman's introduction to the Antor section of the Guide and discovered that the map seemed to pose a real problem. That aroused my interest, so I hazarded out the map for examination.

The first thing to strike me was the fact that ERI's map is already essentially in a form which has become increasingly familiar with the development of intercontinental air transport during the past twenty years. This is the projection known as the "equidistant azimuthal" (north polar case), and you can find it in almost any world atlas published in recent years. In this construction the center of the map is the north pole, the world's meridians are straight radial lines, and parallels of latitude are equispaced concentric circles around the north pole. The south pole is the circular boundary of the map, and the equator is a circle passing midway between the center (north pole) and the edge (south pole). Antarctica is a ragged rim of land stretching clear around the chart.

Suppose we had such a map of the planet Venus — the entire sphere. Now let's lift out the central part of the chart, say the portion within 30° or so of the

north pole, so as to leave an empty circular space in the middle. Then we shrink the remaining annular map radially inward, uniformly everywhere, until the empty circular space has become a point. What we end up with is just Burroughs' map of Antor. The same imaginary process can be applied to any other azimuthal projection centered on the north pole.

Since most of the mapped portion of Antor lies in the southern hemisphere of Venus, we would of course prefer an azimuthal projection centered on the south pole, for in Burroughs' map the east-west distances become ever more exaggerated as we move outward from the Center toward the Rim. By centering the chart on the south pole we will be compressing transverse (circumferential) distances near the pole and expanding those near the equator, which is closer to the true state of affairs.

The transformation is simplicity itself, but before we start let's fix a few ideas. First, imagine yourself standing on some point (any point) of ERI's chart between the center and the rim, facing toward the center, i.e., "north". Then "south" is behind you, toward the rim, and "east" is to your right, that is, "east" is the counterclockwise direction around the center; "west" means clockwise around the map. We mark an arbitrary "Prime Meridian" on the chart, i.e., a straight line from center to boundary (it makes no difference where we place it) and measure angles (longitudes) around the center from this line. Angles measured eastward (counterclockwise) will be considered positive; those measured westward (clockwise) will be regarded negative. Now we make one hypothesis, namely, that distance-units remain constant along the chart's radii. However, we make an assumption that the Center is the equator of Venus, or the Rim the south pole.

The location of any point P on the map can be specified by means of two numbers, r and θ , where r represents the distance of the point from the center along a radial line, and θ is the angle around the center measured from the Prime Meridian to the radius through P, positive if measured in the counterclockwise, negative if clockwise. For the Center we have $r = 0$, and for all points of the Rim $r = R$, where R is the radius of the boundary. All other points will have values of r between these two extremes. For the Small Circle we have (as nearly as I can measure) $r = 0.41 R$; for the Great Circle, $r = 0.72 R$.

On a fresh sheet of paper we now proceed to draw a circle of radius R , and drop a Prime Meridian from the center to this circle. Within the circle we will resnap Antor. Points on this new map will also be located by plane polar coordinates r' and θ' , but we want ERI's Center to be the Rim of the new chart, and ERI's Rim to be the new Center. That is, we want $r = 0$ to become $r' = R$, while $r = R$ must take the new value $r' = 0$. Obviously this is accomplished by simply putting $r' = R - r$ in general. Hence on our new map the Small Circle will have the radius $r' = R - 0.41 R = 0.59 R$, while the Great Circle shrinks to the radius $r' = R - 0.72 R = 0.28 R$. In effect we are flipping all the radii of ERI's map end for end, so that points near the Center of his chart are carried out near the Rim of ours, while points near his Rim are brought in correspondingly near our Center. Points along a circle passing midway between ERI's Center and Rim will remain midway between Center and Rim on the new chart. Now imagine yourself standing at a point of the new map, facing "north". Then the "north" means toward the Rim, and "south" toward the Center. "East" is still to your right, but as you are now facing outward from the center, "to the right" means clockwise, and "to the left" (westward) means counterclockwise. Thus our new chart not only reverses north and south relative to ERI's map, but also east and west. Consequently any counterclockwise angle θ on the original map of Antor becomes the clockwise angle $\theta' = -\theta$ on the new map. The transformation of points from ERI's map to ours may thus be written symbolically,

$$(r, \theta) \rightarrow (R - r, -\theta),$$

where the arrow \rightarrow may be read "becomes" or "changes into."

The result of this elementary transformation is shown in Fig. 1. Observe that the relative positions of Antarctic localities are still precisely the same as before. Radial distances—units are the same in both maps, but as any small area of the inner portion of ESB's map is carried to the outer region of ours it expands transversely, so that it subtends the same angle to the center as originally. Conversely, as any small part of Karbol in Fig. 1 is brought in toward the center of Fig. 2 it shrinks transversely in direct proportion to its change in distance from the center. Angular distances measured around the center remain unaltered. As it noted that I do not identify the Center of Fig. 2 with the south pole of Venus, because it is not certain that the Rim of Fig. 1 can be so identified; nor do I say that the Rim in Fig. 2 is the equator, because we have no assurance that the equator is the Center of Fig. 1.

We have one trivial difficulty in Fig. 1, as mentioned earlier, the Rim of Fig. 1 is touched by both land and water areas, so when we transform the Rim of Fig. 1 into the Center of Fig. 2 we have both land and sea existing simultaneously at the central point—a situation which is physically impossible. We could easily resolve the problem by stipulating that the radial transformation should be not $r \rightarrow R - r$, but $r \rightarrow R - r + \delta$, where δ is a small arbitrary distance; this would shrink the Rim of Fig. 1 not into the central point of Fig. 2, but into a very small circle of radius δ around the Center. The interior of this circle would be blank and thus might be either land or water. However, because of the indicated uncertainty of the coastline in the immediate vicinity of the Rim in Fig. 1, I have elected simply not to carry them down to the very Center. We still end up with a small blank area at the Center, which could be either land or sea. But Fig. 2 suggests very strongly that Thaps, Tardap, Wedore, Rowlap, Itter, and Gorbaj (and possibly the "island" of Trachal) are peninsulas extending farward from a single land-mass covering the north pole.



Fig. 3 AMTIOB (Southern Hemisphere) - Van Arman Cylindrical Projection. Scale unknown.

III

Does Van Arman would like a cylindrical projection of Amtior. It isn't hard to do.

Taking ESB's map, we first draw a radius from Center to Rim and divide this "Prime Meridian" into any convenient number of equal steps—say ten or twelve. Then we draw a series of concentric circles around the Center, using the successive divisions on our initial line as radial lines, either with the aid of a protractor or by a succession of bisections, we divide the circumference of the map into a suitable number of equal arc-segments (there ought to be at least 24), starting and ending at our "Prime Meridian", and join the end of each segment to the Center with another radius. In short, we begin by superposing on Fig. 1 a polar coordinate system. Notice that in doing this we make no hypotheses concerning the projection on which the Map is "really" drawn, nor do we make any assumptions about what the Center and the Rim of the Map are "really" supposed to represent on the surface of Venus. Our polar coordinate mesh is purely a technical device to aid in redrawing the Map.

Our next procedure is to construct a rectangular frame in which the vertical edges on both sides represent our "Prime Meridian"; they should be of the same length as the radius of the circular map, or some simple multiple thereof, and are now divided into the same number of equal steps that occur on each radius of ESB's chart. The horizontal bottom line of our rectangle represents the Rim of the original map, but its length is arbitrary—it need not be equal to 2 πR , the circumference of the original map. I would suggest a length of 3R (i.e., approximately 78%) so the width of the rectangle is three times its height. This will leave transverse (east-west) distances to the middle part of the map about equal to what there

are on the original, for the circumference of a circle passing halfway between Center and Rim in Fig. 1 is πR . The top border of our rectangle represents the Center stretched into a horizontal line.

Divide the base of the rectangle into the same number of equal segments that divide the Rim of Fig. 1, and from the end of each segment erect a perpendicular up to the top border. These, of course, are just the various radial which we drew into our polar coordinate system for Fig. 1. Join corresponding division-points on the two sides of the rectangle by horizontal lines, and we now have a rectangular meshwork which corresponds exactly to our polar network. If the height of the rectangle is equal to the radius of Fig. 1, then vertical (north-south) distances on the rectangular map will be equal to radial (north-south) distances on ESB's map. All that remains now is to transfer carefully the details in each little segment of ESB's chart to the corresponding small rectangle of the second map. In Fig. 1 the small areas immediately around the Center are pie-shaped, whereas in Fig. 3 the corresponding small areas are rectangular; but as these areas are blank spaces in Fig. 1 this poses no difficulty whatever.

An identical map can be obtained from Fig. 2 by precisely the same process, except that the Rim of Fig. 2 will be the top border of the rectangular chart.

If, as seems likely, Burroughs meant radial distances units on his chart to remain invariant from Center to Rim, then Fig. 3 is a "simple cylindrical" projection of Amtior, one of the general family of cartographic forms which includes the well-known Mercator.

We don't need any electronic computers or high-falootin' mathematics to change ESB's Amtior map into a more easily recognizable form—just a careful look and a little logic.

ON THESE THREE PAGES ARE THE ORIGINAL ROY KRENKEL DUST JACKET SKETCH SUBMITTED TO ERB, INC. FOR "I AM A BARBARIAN" AND FIVE FINISHED INTERIORS BY JEFF JONES THAT WERE NOT USED. THEY ARE REPRODUCED HERE COURTESY OF ROBERT M. HODES, VICE PRESIDENT OF ERB, INC. -Editor

I am a Barbarian

by Edgar Rice
Burroughs



(Frontispiece)



"We would listen to his tall tales"



"He struck me"



"I pounded him into a pulp"



"I leaped toward the front of the loge, stepping full upon the fat stomach of a senator"

The Sinking of Lady Alice and Titanic in 1912

by Henry Hardy Heins

By far the most sensational news event of 1912 was the sinking of Britain's pride, the brand-new White Star liner *Titanic* on April 15th.

Edgar Rice Burroughs was working on *Tarzan of the Apes* in Chicago at the time. Like all Americans, he was doubtless profoundly shocked by the ironic details as well as by the enormous magnitude of the disaster.

The accident occurred on the *Titanic*'s maiden voyage, as she struck an iceberg in the darkness just off the Grand Banks of Newfoundland while making her first approach to the western hemisphere as the largest and most glamorous ship afloat. She was built to be "unsinkable", but she sank that tragic morning with the loss of over 1,500 lives, many of them prominent socialites.

Burroughs finished *Tarzan of the Apes*, and went on to write *The God of Mars*. Then, eight months after the *Titanic* went down, he began in December, 1912 his first *Tarzan* sequel, *The Return of Tarzan*, completing it in January.

The harrowing accounts of the survivors in the *Titanic*'s lifeboats had been published in the papers, of course, at the time of the disaster. Later in the year, American readers and writers were digesting a second round of more detailed reminiscences as they appeared in magazines and books. The results of the official enquiries on both sides of the Atlantic were also serving to keep public interest alive.

Small wonder then, that more than one novelist was thereby inspired to work shipwrecks and lifeboat ordeals into his latest plots. E. R. B. was no exception, and with his next story that lent itself to the locale (Earth), he followed suit. In *The Return of Tarzan* we encounter the first of Burroughs' lifeboat scenes, more shipwrecks would follow in succeeding novels.

I will leave it to someone else to check actual 1912 source materials which Burroughs may have used in gathering "color" for "The Wreck of the Lady Alice" in *The Return of Tarzan*. Let me draw attention to two parallel passages, however. The first is from chapter six of Walter Lord's *A Night to Remember* (Holt, 1955), which draws on the original 1912 eyewitness accounts.

Down, down dipped the *Titanic*'s bow, and her stern swung slowly up. ... The slant of the deck grew so steep that people could no longer stand. ...

A steady roar thundered across the water as everything movable broke loose. There has never been a mixture like it — 29 boilers, ... 800 cases of shelled walnuts ... huge anchor chains, ... tons of coal, ...

5 grand pianos, two reciprocating engines, ... The *Titanic* was now absolutely perpendicular — she stuck straight up in the air. ... Out in the boats, they could hardly believe their eyes. ... nobody dreamed it would be like this — the unearthly din, the black hull hanging at 90 degrees. ...

Two minutes passed, the nose finally stopped, ... she began sliding under, ... as she glided down, she seemed to pick up speed. ... When the sea closed over the flagstaff on her stern, she was moving fast enough to cause a slight gulp.

The second passage, which I quote without further comment, is from chapter thirteen of *The Return of Tarzan* (McGraw, 1949):

For five minutes the *Lady Alice* had been settling rapidly by the bow. Already her stern loomed high in the air, and foothold on the deck was of the most precarious nature. She carried four boats, and these were all filled and lowered away in safety. As they pulled rapidly from the stricken little vessel Jane Porter turned to have one last look at her. Just then there came a loud crash and an ominous rumbling and pounding from the heart of the ship — her machinery had broken loose, and was dashing its way toward the bow, tearing out partitions and bulkheads as it went — the stern rose rapidly high above them, for a moment she seemed to pause there — a vertical shaft protruding from the bosom of the ocean, and then swiftly she dove headfirst beneath the waves.

In one of the boats the brave Lord Tennington wiped a tear from his eye. ...



BUILDING A BURROUGHS COLLECTION

by Cas

AN INTRODUCTION TO FIRST EDITIONS AND BOOKS IN PRINT

Edgar Rice Burroughs has had 76 tales of fiction published, 75 of them in 68 first edition books, and 1 in magazine form only.

Of these 68 first edition books, 1, EE, is in paper covers. Another, GF, does exist in hard cover, but the "book" is so small (4x4 1/2 inches), the type so minuscule and the edition so limited, that the paper cover edition is a more reasonable alternative. In addition, GF and EE are in matching heavy gold paper, 7 x 10 inches, in print, at \$2.50 each from the House of Greystoke.

Of the remaining 66 first editions, the 2 Tarzan Twins books, TTw and TTB, are also rather out of the ordinary. Both are basically children's books of Tarzan, and both had odd publishers: TTw by Volland, even in 7 editions, is scarce, and is a slim volume, 6.5 x 8.5 inches. It is, however, profusely illustrated in full color. TTB by Whitman is a large 7 x 9.5 inch volume, with rather simple illustrations, and is considered rare in either Whitman edition. A reasonable alternative would be TAREAN AND THE TARZAN TWINS by Canaveral Press, as it contains both TTw and TTB in a single volume. In addition, it is in print at \$9.50 and beautifully illustrated by Roy G. Krenkel.

There now remains 64 first editions, 7 of which are still in print. They are: BTME by Science Fiction & Fantasy Publications, SP, TMD, JCM, TTP and TC by Canaveral Press; and IAB by ERB Inc. The first is \$5, the Canaveral's \$3.50 each, and the latter is \$6. These 7 first editions contain 11 tales. JCM contains "John Carter and the Giant of Mars" and "Skeleton Men of Jupiter." TTP contains "Beyond the Farthest Star" (both parts), "The Resurrection of Jember Jaw" and "The Wizard of Venus." TC contains "The Quest of Tarzan," "Tarzan and the Chameleon" and "Tarzan and the Jungle Murders."

This leaves 57 first editions which contain 58 tales. All 57 are out of print—they can no longer be purchased at their original publication price. However, at this writing, ERB Inc. does have 3 of the 58, TFL, LG and EV available for \$2.50, \$3.75 and \$7.50 respectively, each in almost new condition. This is a "special offer" however, and may be withdrawn at any time.

The remaining 54 first editions are definitely out of print, and available only through second hand book dealers or from individual collectors.

At this writing, the only hard cover volumes still in print are: all 24 Canaveral Press editions, 1 Dover edition (LTF/MMA), 3 Whitman editions (TA, TCG and TFC), 1 ERB Inc. edition (IAB), 1 BFPF edition (BTME), and 12 G&D editions (TA thru TLJ). These 42 volumes (there are 2 duplications, LTF & MMA) contain 48 of the total 76 tales, and include the 7 first editions discussed earlier. (Note: Actually, 2 of these 68 tales are also obtainable in two separate anthologies.

both in print, a World Pub. Co. volume at \$6.50 and a Holt Rinehart & Winston volume at \$5.50.)

All the Canaveral volumes are \$3.50 each, the Dover volume is \$1.75, the Whitman volumes are \$9¢ each (and they are somewhat abridged), and the G&D volumes are \$1.95 each.

However, since most collectors of ERB prefer the older volumes, none of these 42 volumes are actually desirable from the collector's standpoint. The only exceptions are the first editions described above. (Note: Some collectors collect Burroughs illustrations, and this will be the subject of a future article in this series.)

There are three basic types of paper cover editions, the quality paperbacks from Dover, the booklet or pamphlet paperbacks from House of Greystoke, and the traditional pocketbooks from Ballantine, Ace, Four Square, etc.

The 5 Dover paperbacks are all still in print at \$2 or \$1.75 each, and contain 11 tales. The 3 House of Greystoke booklets are still in print, GF and EE at \$2.50 each and TJO at \$3.50. The latter is an excellent example of what House of Greystoke can do.

Burroughs is currently available from four different pocketbook publishers, Ballantine and Ace in the USA, and Four Square and Dragon in England. Ballantine has 24 of the Tarzan titles, all 11 of the Mars titles, plus WC, AD, LL and M still in print at 50¢ each, except for M, which is 75¢. Ace has 36 different books, but actually only 33 tales, and some of their volumes are reported to be out of print. But the entire set is still available if one looks, at 40¢ each.

The British pocketbook field is dominated by Four Square, who seem determined to keep everything in print. Their latest editions have cover art that is entirely different from their earlier editions. Dragon pocketbooks have just begun to come out, but it's anticipated that they will do many more.

By combining in print hard cover editions with in print paper cover editions, the maximum number of tales obtainable at this writing is 69 of the total 76. The 7 remaining tales exist in 5 out of print books and one 1939 magazine. They are:

THE DEPUTY SHERIFF OF COMANCHE COUNTY

ERB Inc. (hard cover only)

THE OAKDALE AFFAIR & THE RIDER

ERB Inc., G&D (hard cover only)

THE GIRL FROM HOLLYWOOD

Mac, Mth (hard cover); PA (pocketbook)

THE OUTLAW OF TORN

McC, G&D, Mth (hard cover); Mth, PA (paper cover)

THE SANDIT OF HELL'S BEND

McC, G&D, Mth (hard cover); PA (paper cover)

"THE SCIENTISTS REVOLT"

Fantastic Adventures, Vol. 1, No. 2, July, 1939 (mag.)

The next article in BUILDING A BURROUGHS COLLECTION will discuss the out of print volumes.

TARZAN, KNOWN AS THE MOST HANDSOME JUNGLE ADVENTURER OF ALL TIME!
TARZAN
AND THE GREAT RIVER



by Cass

39. **TARZAN AND THE GREAT RIVER**,... release date Sept., 1967. Produced by Wy Wanstahl. Directed by Robert Day. Screenplay by Bob Barbash, from a story by Bob Barbash & Lewis Reed. Based upon the characters created by Edgar Rice Burroughs. Released by Paramount Pictures. In Panavision and Color. Filmed in Brazil.
Tarzan..... Mike Henry

This has to be one of the most uncomplicated and beautifully photographed Tarzan movies ever made. The color shots of the many animal and jungle scenes is really outstanding, but the plot is so simple that it was thoroughly understood by my children ages 4 & 5.

Some of the larger press book ads infer "plot complications", but they did not appear in the movie. To quote: "TARZAN... is barehanded combat with a wild jaguar... escaping vicious man-eating river piranhas... trapped by a blazing volcano... braving the savage tribes... and making his life to save his women!" I saw no volcano at all, and the Doctor Ann Phillips was definitely NOT "his woman"!!!

The plot is that Tarzan (Mike Henry) has been summoned by his old friend, the professor (Paulo Graziop) to go up river and subdue an ancient jaguar cult led by Bercuna (Rafer Johnson). On his way, he meets with Captain Sam Bushop (Jan Murray) and his shipmate Peg (Marnel Padilla, Jr.) and hitches a ride on their old river boat. They soon hear of another attack by Bercuna. Tarzan goes ahead to investigate, and rescues Dr. Ann Phillips (Diana Mulky) who escaped the attack. Tarzan beats off a few attacks by Bercuna's warriors, and finally does hand-to-hand combat with Bercuna himself at the jaguar cult's base.

Some of the better scenes are Tarzan traveling in the jungle alone and the fuel oil drum defense. This scene known as Baron, that lion without a tail tip still looks rather ludicrous.

I am even more convinced that Mike Henry looks like the real Tarzan! His build, coloring, general appearance and acting ability seems to fit the character well. It's too bad we'll see him only once more.

Poster art is some of the best I've seen for a Tarzan movie. Two full color paintings are used, Tarzan standing with bow, Tarzan swinging on vine with girl.

The BURROUGHS BROTHERHOOD

by Cass

C. E. Scoggins would never have thought of himself as a member of the Edgar Rice Burroughs Brotherhood. But three Central and South American jungle adventure novels, while not quite as rousing as ERB, warrant his inclusion in the club.

Born in Massillon, Mexico in 1888, Scoggins moved to Texas where he attended the University of Texas. His early years were spent in selling hardware, but his interest in Central and South American Myth and archeology was already developed. Then, a chance meeting with the famous mystery writer, Mary Rhinhart, resulted in a try at writing fiction.

Soon he was a regular contributor to The Saturday Evening Post, a resident of Boulder, Colorado and author of THE RED GODS CALL, a non-fantasy adventure story of South America.

But Scoggins' interest in ancient Mayan and Inca civilizations had grown, and he was soon infatuated with the often fantasized theory that the Mayans migrated from Atlantis to the New World. He researched in the Univ. of Colorado, was active in political affairs in Boulder and died in December, 1955.

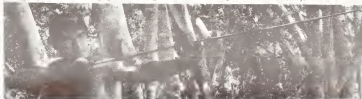
This interest resulted in three novels. THE HOUSE OF DARKNESS, Bobbs-Merrill, 1931, THE HOUSE OF DAWN, Appleton-Century, 1935, and LOST ROAD, Doubleday, Doran, 1941. Each of these books is an excellent example of what is commonly known as a "lost race" fantasy (Burroughs can be credited with over a dozen such "lost race" novels, mostly in the Tarzan series) for an underlying theme of each of them is that of a surviving race of Mayans, Incas or Atlanteans.

DARKNESS tells the story of the discovery of an ancient Mayan city, yet inhabited, in the jungles of Yucatan by a young adventurer and his friend, Christopher Kane, a huge blond-bearded man, whom the Mayans think is their Fair God, Kukulkan, finally returned.

DAWN is the story of a young engineer-adventurer's discovery of the long lost Inca gold and its strange Indian guardians in the Amazonian hinterland.

ROAD is a loose sequel to DAWN, and concerns itself with the locating of a degenerate bearded white race on a hidden plateau at the headwaters of the Amazon by a young archeologist, and his struggle to survive.

This is escape reading in the ERB tradition, and the aura of wonders and mystery is accentuated by Scoggins' archeological accuracy and smooth writing style. Though all 3 books are rather scarce, they are worthy members of a Burroughs Brotherhood Library.



Mike Henry in **TARZAN AND THE GREAT RIVER**

DUM DUM 8 and NYCON III



Robert M. Hodas



Frank Fraxetta

From quantity
of photo numbers



Jeff Jones



Harold Foster



by Cox

by John E. Roy

The 25th World Science Fiction Convention, otherwise known as Nycon 3, was held in the Statler-Hilton Hotel, New York City, from Aug. 31 to Sept. 4. I would say it met with no better than average success.

The Galaxy of Fashion Show and the Art Show were both excellent; the Star Trek preview was well attended, and many of the costumes at the Ball were well worth seeing. Two ERB characters were represented amongst a host of other Fantasy and Science Fiction characters. This latter event, I feel, was spoiled by having the participants mingle with the spectators prior to the show. Why not have them appear from behind a curtain, so as none are seen until they appear on the stage.

As for the Dum-Dum, we had the usual banquet, with artists Hal Foster and Frank Fraxetta as Guests of Honor. A special guest at the Head Table was Mr. Robert M. Hodas (Ho-dee), the new general manager and vice president of Edgar Rice Burroughs, Inc.

As speakers, both Foster and Fraxetta proved they are good artists, however they were most generous with their autographs. Each received an engraved rosebowl in appreciation of his contribution to the world of Edgar Rice Burroughs.

Mr. Hodas spoke of his trip to eastern Europe in an effort to drum up business in that area, and he displayed a copy of the long-awaited I AM A BARBARIAN. The book was published Sept. 1, 1967 by ERB, Inc.

After the luncheon efforts were made to hold a round-table discussion between the fans and Mr. Hodas, but it was rather disjointed. This sort of thing needs organization, something which I feel was lacking this year. However, it was nice to have the opportunity to meet old friends and see new ones.

The Convention itself opened badly with insufficient staff to handle the registration, and while the twelve elevators were there a staff of three operators at any one time made this method of transportation most miserable. The campaign promises of the Baycon group for 1968 were most attractive, and I only hope they live up to them when we meet at the Claremont Hotel in Beverly, Calif. next year.



Sherry and John Jackson as Dian the Beautiful and Chak the Hairy One. Winners at Nycon 3 Costume Ball for the "Most Authentic Costume".

The biggest news since last issue is that Russ Manning, longtime artist for Gold Key's TARZAN, has been appointed to take over the Sunday and daily newspaper Tarzan strip. Mr. Hodas of ERB Inc. says that "Russ plans to continue on the GK Tarzan issue." (For a photo of Russ, see ERB-dom #43, page 3.)

Word is that the Tarzan TV issues are dead, but Galtby will still do 4 Tarzan issues per year, and Manning will do 3 a year. Mike Royer is doing hit pieces from JTT for Korak, and he talked Korak #20 and #21. Manning will ink #22.

The British Dragon series of ERB includes 4 titles so far: TA, RT, ST, ST, with TJO in 2 parts, TQ and TAM due out now and some Mars titles planned. Each has new cover art, modern but good.

Four Squares has re-released 8 titles: TA, TAM, TEG, TL, TCG, TLEM, TMS, but these with new cover art. Four more are due out now: JTT, TL, TQ and TC. Artist's name is unknown, but art is excellent!

The World Adventure Library Tarzan comic was short lived: 4 issues reprinting old Dell art. TV Torzade continues to appear, latest issue is #34.

Although I've not seen the 12 new GAD Tarzan titles, I understand they are a matched set.

Two more Japanese ERB titles are out, PY and FMM, both with great 2 page color frontispieces. Ben Balentine says no definite publication dates for OUTLAW OF TORN or I AM A BARBARIAN yet.

The New York Sunday News, Sept. 24, 1967 has "Tarzan at Home" article, it's on Ron Ely off the set. Varsity for Sept. 15 & 20 have articles on Tarzan, movie review and TV series review respectively.

Witend #3 has part II of the Reed Randall ERB portfolio W. Wood, Bx 682, Ansonia, St. M., N. Y. 10623. B.E. Goodrich has a large full color display stand of Tarzan & animals for P. F. Fisher kids show.

MS International of New York City has 20 licensed companies producing Tarzan merchandise in a 4 page booklet. Most sound very childish.

Aurora Plastic Corp. has a Tarzan model out, a plastic kit, advertised in color on DC comic books.

A significant omission for last issue HI was a set of 55 Tarzan bubble gum cards, each numbered, and each with a different "hit" story & color scene.

Finally, in Japan there's a fast light mechanical Tarzan toy that walks about and gives the yell!!!

CORRECTION

In the House of Info column of ERB-dom #19, I described the then new stationery of ERB, Inc. and mentioned that Ben King of Bonanza/The Man-Eater was absent from the list of ERB works listed on the letter head. It has since been pointed out by two ERB fans that there are other omissions and errors. The Efficiency Expert and Tarzan and the Tarzan Twins with Jed-Bel-Ja, the Golden Lion are absent, as are a number of unpublished stories. Perhaps most significant is the inclusion of "The Warriors of Mars". -Editor

